

SPELL IT PRONOUNCE IT- MA-SHE-SHA! DANCE IT-ANY WAY YOU WISH

When the dancing world first went mad over the tango and the other sensational dances that have won both condemnation and praise, many persons predicted that the new craze would reach its limit and there would be a reaction that would take us back to the two-step and the waltz of old. Dancing masters believe that the tango has gone the limit in the latest dance—the Maxixe—that has recently arrived here from Brazil by devious routes.

The Maxixe is admitted to be the limit in dancing by persons who are devotees of the new dances. The dance has a name that you may pronounce as you please. Furthermore you may dance it as you please, for there are no limitations either in pronouncing or dancing it.

Here's the way some pronounce it: "Ma-she-sha." The dancers, however, can pronounce it in any way they desire. It isn't half as hard to dance it as it is to pronounce.

Here is the programme for dancing it as prescribed by a learned dancing master:

First, take regular dance position—or, more properly, regular tango position. Tango position, you will remember, is standing directly before your partner, rather close together, and with your feet close to the feet of your partner.

Take this position, then, with the arms extended. The left foot of the man is slightly extended forward, and flat on the floor. The right foot of the woman is extended similarly and flat on the floor, between the feet of the man. The couple moves always forward and back, never sideways.

The first movement, which is danced to the first eight bars which comprises the introduction to the Tango del Maurice, is as follows:

To the four beats of the first measure, played at a moderately slow tempo, the couple sway in unison, from the foot up—that is, not moving the feet from the floor—and describe a circle with the knees.

Take a gliding step forward with the second measure.

Repeat the knee circle to the third measure.

Glide-step forward to the fourth measure.

Repeat knee circle to the fifth measure.

Glide-step forward to the sixth.

Now, in the seventh and eighth measures, in good rhythm and accordance to the time, kneel down, the gentleman on his left knee, the lady on her right. Before you actually kneel, give a sharp little spring from the knee up, without lifting the feet from the floor, and go down quickly, rising more slowly. This is the introduction.

The dance itself. Repeat the figure given for the introduction, except that it is done more quickly, the music being accelerated. This figure occupies eight measures.

Repeat this same figure, except that this time the lady goes forward and the gentleman backward. For the second and more difficult figure the music is hurried even a little more. This is the way you do it:

Still taking one swaying step to a measure and one gliding step to a measure, take on swaying, one glide, one swaying, one glide. Then: The man, grasping the woman very firmly, braces his right knee against her left. She then gives a little spring upward, and at the same time he lifts her from her feet and swinging her clear of the ground, pivots on his left foot a half circle.

Simultaneously as he releases her she twists rapidly around and they both land on the floor in a kneeling position, the lady kneeling to one side of her partner and a little before him. This somewhat elaborate figure is executed swiftly and takes but two measures.

The above figure is repeated immediately, occupying two more measures.

Repeat from sign (1): This completes the actual steps and figures of the dance.

Of course, you can vary the number of sways and glides you take or can intersperse extra sways and glides, but always the glidestep must be preceded by the swaying. Just as individual couples change the tango slightly and make up original steps, so in Brazil the Maxixe is changed. But the original form remains always as described.

DANCE IS DIFFICULT FOR FAT WOMEN.

The only objections found against the dance so far are: One must swing his partner (girl of course) about several times; then he must kneel to her and she must kneel to him; a fat woman cannot dance it for the woman must sit on her partner's knee and he must raise her in the air.

Miss Florence Walton, who, with

Professor Maurice is teaching the new dance in this country, tells all about it. Incidentally the two taught Mr. and Mrs. Spreckels when the latter couple were coming to this country on the "Imperator" recently. The lesson is taught in one hour, but Professor Maurice charged just \$10 an hour for each pupil.

Here's what Miss Walton says about the dance:

"The step is the five-step of the tango. I do the man's step with my foot in the air, and Maurice comes forward with the woman's step, so that his knee touches mine as my other knee recedes.

"As Maurice comes forward with the woman's step he literally raises me from the floor with his knee. For this reason a fat woman cannot dance the maxixe, though it would reduce her more than any other dance if she could. But no man could lift such a weight as would be required of him if he danced the maxixe with a stout woman.

"For this reason every woman who weighs more than 120 pounds may consider herself safe from the temptations of the maxixe."

Maurice—sponsor of the new dance in New York—does not view it with a critic's or a bishop's eye.

"It is the national dance of Brazil," he said, "and succeeds the tango—the national dance of Argentina. It is proper when properly danced, just as the waltz is proper or improper according to the people who dance it.

"It is the rage in Paris. But the French do not dance it properly. French women cannot dance with-out the wiglets and waggles that make a dance suggestive. They are all right for slow, languishing music. But when it comes to a 'rag,' they're a joke, and a risqué joke at that."

Certain dancing masters compare the new frolic with the very objectionable "Apache" and see no great difference in the two. In the latter dance the man is represented as a ruffian and the girl as his companion and the two engage in a degrading tussle supposed to illustrate her affection for him despite the rough treatment she is subjected to in the dance. In one part of it, as illustrated on the stage, the girl halts after being thrown to the stage and from her stocking produces a roll of money that is handed to her partner.

COCONUT PICKER

BLAMED FOR DANCE.

The Maxixe resembles such a

Movements in New Dance From South America for Slim Folk

In the first position of the dance: The man's left foot is placed forward, the woman's right foot forward. Arms of both extended.

In the second position: The swaying step is introduced. The music in this movement becomes more rapid.

In third position: The dip comes after three sway and glide steps. The man kneels on his right knee, the girl on her left knee.

In fourth movement: Man swings his partner clear of the floor, throwing her about in a half circle, pivoting himself on his left foot.

In fifth movement: As the man completes swinging his partner, he releases her. They simultaneously land on the floor in a kneeling position, the woman to one side of her partner.

The fact that in one part of the dance, the man lifts the girl on his knee and then dips before her, is considered an objectionable feature of the latest dance.

Who is to blame for the new dance? The responsibility has not been placed as yet. Some accuse a Brazilian cocoanut picker who, through pride of country, wished to throw the tango that was adopted by Argentine Republic into disfavor—that is into the waste paper basket.

Those who criticize the new dance, are willing to accept this explanation of its origin. They say that only a man who picks cocoanuts or has other immediate connections with nuts and who drinks malt or spirituous liquors, could invent such an impossibility as the Maxixe.

The Maxixe, it is predicted, is due for but a short reign and will soon find itself with the other obsolete novelties. In the dancing world a dance that arises in the morning bearing the rosy complexion of youth, goes to bed in the early evening and awakes to find that it has been supplanted by a later dance.

Experts say that all these dances are more or less the same, that most of them look more like a wrestling match or a fight than a real dance.

They have predicted that at last there will come a dance that will be the absolute limit. It will be 276 degrees below zero as far as limits are concerned, and it will electrify its admirers. This, they predict, will be the last of the new dances, and society will awaken with a feverish brow to find itself waltzing the old waltz to slow music again.

The olden dances then will be revived and even the history of dancing will not record the follies of dancing of 1913.

As far as the new dances are

MAXIXE!

Brazil Furnishes the Latest Sensation in Dances—Woman Partner Is Hurled Bodily Through the Air and Does Some Kicking, Too.



MURILLO PHOTOS

concerned, society is getting tired of them. Many have spent large sums of money in learning one dance only to find when they have mastered it that the dance has been discarded before they could ever make a display on the floor, the masters say.

Of course the Maxixe has kept

a number of society men and women busy at night learning the new steps and positions. Others who have undergone frequent tutelage in the new branches of the art have given up in disgust. If the Maxixe is the limit then many of these persons are glad to hear the news.

They will aid in burying the new dances that are old before they are learned and will send flowers and condolences. They will even offer their services as pall-bearers.

The one trouble about learning the Maxixe is that you can dance it as you please provided you con-

form with the general idea of the occasion, placing your partner on your knee, twisting her about in half circle and kneel to her. The one objection to the Maxixe is that some say it will cause its retirement is most of us cannot pronounce its name properly.

The black stocking decorated with a twisted serpent in which quins and seed pearls is also manufactured for street wear, and for several hundred francs.

The laced hose was created by the idea of sailing, tennis and general sport wear, and may be decorated with several different lacings, matching different fashions.

An evening stocking is woven with gold thread into a conventional pattern of two oval spots of gold satin outlined with tiny emeralds.

It was Paris that started the stockingless chorus and it is Paris that has launched this latest innovation upon the inexhaustible store of a row of jeweled limbs, three inches in and out the intricate lace of a modern stage harlequinade, a bewildering show more vivid than the Milky Way on a moonless night.

As in the case of the slinky skirt, Boston will probably see jeweled hosiery in the street when Paris has changed her costume mind and is creating stockings of quite another sort.

Meanwhile one may hope the "city of light" will complete its cycle of footwear by going back to the plain black silk covering that came into France nearly 100 years ago.

JEWELS AND SNAKES ADORN LATEST PARIS STYLE STOCKING

The stocking has run the discordant gamut of its hectic existence from the leather hose of William Penn which were worn for protection, and protection only, down to the present moment when it is made of so flimsy a lace that not by the most flexible imagination could one accredit it with protective qualities.

But clothes and logic are rarely packed in the same trunk, and the slit skirt and the filmy stockings are in their heyday of sartorial juxtaposition. Fashion has decreed and all the world follows, women to wear and the rest to stare.

Precious stones, jet, ribbon, lace and flowers, all go into the manufacture of the newest hosiery. In designs of true lovers' knots, bull's eyes, jeweled mesh lace, a middy lacing up the left side or a spray of flowers.

A flock of butterflies may cluster about a slim ankle scintillating with tourmalines and amethysts, or a jeweled serpent may writhe and twist itself down the silken mesh terminating on the instep with a brilliant, or in many cases, a diamond.

Anna Held's agent is announcing a pair of the new stockings as one of the features of Mlle. Held's remarkable wardrobe.

At her New York opening she is to wear a pair made of gold mesh, and showing a gleaming diamond at each linking of the metal. And he

puts their value at several thousand dollars.

It is not the first time that a fortune has been invested in a stocking, but the banking methods of the average woman are less publicly announced, and certainly not allowed to glitter a golden invitation to the watchful thief.

But the modern woman will find at least one virtue in these stockings of Mlle. Held. It is that since they are woven of metal and precious stones there can be no question of damping, rather a case for the jeweler when the links drop a stitch or the heel displays a tendency to wear out.

"But," says the optimist, who sees the doughnut rather than the hole, "if we could afford to wear thousand dollar stockings we would not be obliged to think of the gaping rag-bag."

This is very true, but if your thousand-dollar stockings were set with precious stones you would not want to throw them away, so after all they may finish by being an economy even to the millionaires who scorn mended hose.

They hurt my feet, you know," she murmurs plaintively.

And so she sends over stockings, neither useful or beautiful, but—oh, magic word, new!

It is true that snakes are not new, or jeweled fillet, or even the lacing of a middy blouse, but they are all new worn upon the pedal extremities of femininity.

Even Cleopatra, who made the snake popular as a bracelet, never exploited him upon her foot.

At the Grand Prix, a smart mondaine gown in a plain black satin frock, so plain that it cost several francs a square inch, wore white silk stockings, the snake being done in black let in high relief, finished by a bit of a fang.

More of those particular satin boots were sold than any two other lasts in the shop.

So it may be with the jeweled stocking. Impress upon the public its unsuitability and uselessness as a foot covering and its popularity will be assured.